

Clothes (Kleidung)
by Puppies Puppies (Jade Guanaro Kuriki-Olivo)
curated by Anna Roberta Goetz and Jade Guanaro Kuriki-Olivo

Exhibition Duration
 September 15 - October 17, 2026

Opening Hours
 Tue - Fri 11 am - 6 pm
 Sat 11 am - 4 pm

As part of this year's curated by festival, Galerie Kandlhofer is pleased to present *Clothes (Kleidung)*, a solo exhibition by Puppies Puppies (Jade Guanaro Kuriki-Olivo), curated by Anna Roberta Goetz and Jade Guanaro Kuriki-Olivo. The exhibition is opening on Friday, 11 September 2026 and will be on view from 15 September to 17 October 2026 at Galerie Kandlhofer.

"Love is expressed through care, responsibility, respect, knowledge, and trust. It is something we do: a commitment to the wellbeing of ourselves and others."[\[1\]](#)

Jade Guanaro Kuriki-Olivo, widely known as Puppies Puppies, engages this year's *curated by* theme LOVE through bell hooks' understanding of love as a practice rather than an emotion. This conception of love has long informed the installation and performance artist's Gesamtkunstwerk-like approach. She has repeatedly introduced actionable and participatory elements into her exhibitions, using the platform afforded to her as an artist to provide forms of care and practical support for people whose wellbeing is not adequately served by public infrastructures—including trans, nonbinary, and gender-nonconforming people of color. Her exhibitions have, for example, incorporated a public shower as well as an HIV testing and counselling room. In this way, her work proposes care for one another, and particularly for one's community, as both a responsibility and a source of collective strength.

Within Puppies Puppies' oeuvre, ordinary and found objects often become charged with personal, social, and political meaning. Working across sculpture, installation, and performance, she brings questions of identity, power, embodiment, and lived experience into the exhibition space, exploring how personal experience can become a site of collective reflection.

Clothes (Kleidung) takes clothing as its point of departure. They are intimate and public at once: they touch and protect the body, conceal and expose it, shape its appearance, and communicate how a person wishes to be seen. They carry traces of bodies and lives, becoming repositories of memory, identity, vulnerability, desire, and care.

For *Clothes (Kleidung)*, Puppies Puppies presents exclusively newly commissioned works. *Clothing Drive (for Trans, Queer, GNC and 2S+ people)* (2026) takes the form of a social sculpture that accumulates donated clothes while simultaneously allowing members of the trans community to take them free of charge, continually dispersing and reforming the work. *Venus of the Rags (Transitioned)* (2026), meanwhile, appropriates and transitions an art-historical icon: Michelangelo Pistoletto's *Venus of the Rags* (1967). Here, Venus, an iconic motif of the Western art canon, takes the form of the artist's own body, while clothes she no longer wears become the rags. Bringing together two bodies and several moments in time, the work suggests transformation not as a rejection of the past, but as a way of carrying it forward.

Together, the works understand clothes as more than objects. They touch and protect the body, carry traces of past selves, communicate identity, and move between people. They hold memory while also enabling change. This understanding of clothing connects directly to bell hooks' conception of love as an active practice. To care is to act; to recognise another person's needs is to take responsibility for their wellbeing. In *Clothes (Kleidung)*, love therefore becomes material: it is found in what is remembered, reclaimed, shared, given away, and made available to another.

Clothing Drive (for Trans, Queer, GNC and 2S+ people) and Venus of the Rags (Transitioned) are complemented by a further newly commissioned work, Pink Triangle (Holocaust patch transitioning into a reclaimed symbol by grassroots political action group ACT UP (AIDS Coalition to Unleash Power) (2026). During the Nazi era, the pink triangle was used in concentration camps to identify prisoners persecuted and imprisoned on the grounds of their actual or perceived homosexuality. Individuals who crossed traditional gender boundaries or wore clothing associated with another gender were prosecuted either under Paragraph 175, which criminalized sexual acts between men, or under broader, vaguely defined provisions concerning "public nuisance" or "asocial" behavior.

In the 1980s, the LGBTQ+ movement reclaimed the pink triangle as a symbol of queer resistance and AIDS solidarity. Puppies Puppies presents the triangle in constant motion, holding these histories of violence and resistance in continuous tension while making visible how symbols can be and are constantly contested, reclaimed, and transformed.

Written by Anna Roberta Goetz

[bell hooks](#), *All About Love: New Visions* (2000).

About the artist:

Jade Guanaro Kuriki-Olivo widely known by the moniker Puppies Puppies, expands ideas around the readymade by imbuing ubiquitous and everyday objects, signifiers, and actions with a personal and political charge. She has, for example, reconfigured antibacterial gel dispensers, toilet bowl liquid, the color green, as well as the acts of sleeping, peeing, and taking a pill in installations and performances that challenge ableist frameworks of artistic and capitalist production. Many of Puppies Puppies's exhibitions have also included actionable components: a GoFundMe campaign to support a friend's transition fund, free HIV testing and counseling, and a working shower available for use by the public. Kuriki-Olivo thus asserts that life can be viewed as its own form of endurance practice, especially for those whose very survival is at stake, including trans, nonbinary, and gender-nonconforming people of color.

– Written by New Museum curator Vivian Crockett

About the curator:

The curator Anna Roberta Goetz initiates and directs cultural projects internationally. Her areas of interest focus on artistic strategies that challenge dominant hierarchies, narratives, and structures in society. Most recently, she was co-curator of the 36th Bienal de São Paulo (2025). Before, she held curator positions at the Marta Herford Museum (2022/23) and the MMK Museum für Moderne Kunst in Frankfurt am Main (2013–2017) and responsible for the German Pavilion at the Venice Art Biennale (2013) as project manager at the Institut für Auslandsbeziehungen (ifa). From 2017 to 2022, she worked as an independent curator between Mexico and Europe, cooperating with various organizations and museums, writing for international publications (also as an editor) and art magazines, and teaching at various international art academies.